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which the Chinese produced in their pottery — a variety in glazes, a beauty of form and of color not easily matched in the product of the kilns of any other people. There are whites of subtly varying tone, blacks merging into russet or warmed toward purple, moonlight azure with flashes of red or violet, and the wonderful variations of gray-green which are called celadon, all applied to shapes expertly considered for the uses to which they were to be put, and delicate or sturdy according to need. To know them is to realize how perfectly beauty may develop from the ordinary wants of mankind.

For this exhibition, the collection belonging to the Museum is richly supplemented by pieces lent by several of the collectors of Boston. It is a matter for congratulation that the Museum can find close at hand material so rich and so generously available.

F. S. K.

William Morris Hunt Memorial Gallery

ON March 4 the Museum opened to the public a William Morris Hunt Memorial Gallery. This room, which is situated over the Library, was put in order for use as a gallery, and the elevator by which it is accessible was installed, by Mrs. Horatio N. Slater in accordance with the express wish of the late Mr. Slater. The wood-work in the anteroom was secured by Mrs. Slater from an old house in Belgium and set up in accordance with plans made by Messrs. Hunt & Hunt of New York. In the Hunt Gallery are shown paintings and drawings by Hunt which the Museum owns, paintings permanently deposited by Mrs. Slater (including the "Gloucester Harbor" which was given her for this purpose by Mrs. John L. Gardner), and paintings lent by the Hunt Estate and by individuals. No other one person has exerted an influence comparable with Mr. Hunt's, both as painter and as critic, in developing a genuine interest in art in this community. To the younger generation this assembly of Mr. Hunt's work comes as a revelation, and it is most fitting that such a memorial finds its place in the museum of his own city.

Memorial Exhibition of Pictures by Mrs. Woodbury

AN exhibition of the work of the late Mrs. Marcia Oakes Woodbury (1865-1913) opened in the East Gallery on March 26 and will continue until April 16. The chief artistic activity of Mrs. Woodbury covered a period of only five years. Shortly after her marriage she accompanied her husband to Holland, and most of her pictures were done at Laren and Volendam, where she was an artistic pioneer. The exhibition includes water-colors, — "The Boy with a Boat," "Mother and Daughter," "The Smoker," "Dutch Girl," carrying a bowl of milk, and others, — also drawings, oil sketches, and photographs of a number of portraits of children. The oil sketch of her son David was her last picture. For a number of years before

her death Mrs. Woodbury had been an invalid. The sudden development of her talent and the brief opportunity accorded for its display lend an especial interest to this exhibition in her memory.

Recently Acquired Paintings

IN the Renaissance Court the paintings acquired by gift or purchase during M. Guiffrey's connection with the Museum have been placed on exhibition. They completely fill the available space of the Court. The purpose of the exhibition is to show how the Department of Paintings has been developed during the last three years, and how much the Museum owes to the services of M. Guiffrey. The more important purchases during this period, such as the Turner, the Solario, and the Sargent water-colors, have already been published in the Bulletin. The exhibition, however, illustrates for the first time the range of the new paintings acquired during this period. Among the gifts and legacies accepted on M. Guiffrey's recommendation, some are shown now for the first time.

In April, 1911, M. Jean Guiffrey came to the Museum as Curator of Paintings for three years, having obtained leave of absence from his post at the Louvre as a special favor from the French Government to this Museum. Now that he returns to his work in Paris, the present exhibition is the visible record of the importance of his intelligent and devoted service in Boston during his stay here.

The Print Collector's Quarterly

THE April issue of the *Quarterly*, the initial number of Volume IV, contains the following illustrated articles:

"Martin Schongauer," by Dr. Max Geisberg, Director of the Landes-Museum, Münster, Germany.

"The Memoirs and Journal of Jean-Georges Wille (1715-1808)," by Louis R. Metcalfe.

"J. André Smith," by J. Nilsen Laurvik.

"Some French Etchers and Sonneters," by William Aspenwall Bradley.

The *Quarterly* is published for the Museum by Houghton Mifflin Company. Subscriptions may be addressed to the Company, either at 4 Park Street, Boston, or 14 East Fortieth Street, New York. The subscription price is \$1.00 per year.

Subscriptions to the Museum

ANNUAL Tickets admitting four persons (transferable) are issued to Annual Subscribers of \$10 and upwards. Subscribers are also entitled to receive, free by post, copies of the Report of the Museum, issued yearly, and the Bulletin, which appears bi-monthly.

The Museum issued in January its annual appeal for subscriptions toward the current expenses of the coming year, and is gratified to report that the generous response of previous years has been repeated.